

Wojtryb's "Won't teach you to draw" krita brush-pack

Reference manual

Version **6.0**

Picking the right bundle

If your tablet do **not** have the **tilt** recognition (for instance: Intuos Pro, Cintiq, newer Huion tablets), pick the ***-normal-anyHand.bundle** file.

If it does supports it, pick one of the tilt bundles:

- ***tilt-rightHand.bundle** if you're right handed.
- ***tilt-leftHand.bundle** otherwise.

In case you don't have tilt features in your tablet, it doesn't matter which hand you use for drawing, so there is only one bundle.

Version with tilt recognition is the original one I'm using, but is not essential - it just gives you a bit more precision, so if you happen to have it, pick tilt bundle first. If you don't like it, you can always try the normal version. Using a tilt version with a tablet that can't recognize it will lead to all brushes having the weird angle.

Installation guide

1. Go to **settings -> Manage Resources** on the top of krita.
2. You can remove the previous bundle by moving it from left to right if you have it installed, but there should be no conflicts between those.
3. Select **Import Bundles** (First button)
4. Pick the right version of the bundle as stated at the beginning. **Normal** for tablets without tilt recognition, **Rotation (right or left hand)** if it does.

This brush pack requires **krita** in version **4.4.0** or newer.

This brush pack is licenced under GPL v3 - feel free to use it any way you like, both for personal and commercial use. It's also very ok to modify the presets, and use them in your packs. If you'll like them enough to use them, please ping me on social media of your liking (@wojtryb) - it motivates me to work on future updates. If you want to show some gratitude financially, consider [donating to the krita foundation](#), helping to make our program better.





Simple brushes

Most basic part of the set. Good place to start if it's your first time with digital painting. **First one** is useful for conceptualizing and getting sharp edges. Can create gradient-like transitions between shapes.

Second brush features basic color shift feature - hue changes a bit on each stroke to make a difference between the strokes. Pressing harder allows to change it further, and make the brush a bit darker. Suitable on any stage of the painting process.

Square impasto brushes

Brushes that can cover the whole area on which you draw, making them suitable for each part of the process. All of them use the impasto effect introduced in krita 4.3. It means that value variations are embedded in a brushtip.

These brushes use quite complex pressure dynamics: pressing harder makes it more opaque, as in any usual brush. After you reach the maximum opacity, you can still increase a pressure, to change the current color to a darker one. This way you can get darker and darker values when you pick (ctrl) colors you draw. Pressure also controls the contrast of the impasto effect, so you can draw lightly over the area to bring its contrast a bit down. Because of that, it's easier to make things darker with them, then the opposite way.



First one is the most basic brush with the impasto being very subtle - it's the most versatile brush in a set, and my favourite one for painting anything. **Second brush** is a variation of it with a pattern applied - you get this basic texture¹ subtraction here, but only at the beginning of each stroke when you press lightly. You can force it to have less of this texture by pressing hard at the beginning.

¹ Since krita 4.4 you can bring the pattern scale slider to the topbar. Just click this little arrow next to a default slider (size or opacity), or add a new one in settings > configure toolbars.

Now, if those color variations were not enough for you, here is an [experimental brush](#) with a much stronger impasto effect. Remember, that you can press lighter and harder to change the contrast of this effect to give you a little bit more control over it. I guess it looks better with short strokes and single point presses, but you are to decide.

The **last one** is quite versatile. It has a much more controllable impasto effect and is perfect for doing those thumbnail sketches, as you can use it to get some light and shadow areas with no effort. It's easy to get those happy accidents, as you unintentionally create some basic form while working on a shape. This brush also works for some usual painting and rendering in a full color.



“Watercolor”

A square brush is based on the new watercolor brushes introduced in krita 4.3, but is not an attempt to mimic the feeling of the real watercolors.

It lets you erase parts of the **current stroke** if you draw over them again with low pressure. It's a really nice way of adding some painterly shading. Usually you need multiple strokes to get to the needed color of shadow, but the effect often seems to be worth it.

If you want to get high opacity, it's quite important to start each stroke with a big pressure, as otherwise you won't be able to build it up later.

Complex impasto brushes

Impasto brushes that are meant to be used rather for rendering details, adding pattern, sophisticated and stylized brushwork, but not in the beginning stages of drawing.

The **first one** is a high-contrast impasto brush, with the tip coming from Ramon Miranda's [Digital Atelier](#)². The beginning of each stroke always has no contrast, but after that, you can control it with pressure. Handy for some oil brush effects.



² Thanks again to Ramon and Boudewijn for letting me use those resources a long time ago.

Now something with no tilt rotation. The angle of **this brush** follows the direction you paint, with the darker area on the end of each stroke to differentiate them. Quite experimental to be honest, but I hope you'll find some cool use cases.

Continuing on our impasto painterly brushes, here's a **dotted brush** tip, but each dot has a slightly different value. It's **second variation** has a random dab rotation, so instead of various lines you get a lot of different dots. Applying different pressures gives you control over impasto contrast.

The **last of them** is an experiment I couldn't believe worked. It's an animated brush, so it consists of different brush tips - you can see that those lines are randomly picked from the set. But each of them have the impasto effect, so one of the ends is darker than the other. Once again, you control it with pen pressure. I'm definitely going to create more of these for different elements, like grass for example - you know, many grass shapes, each part of each shape with a slightly different color. Big area to innovate.

Cylindrical brushes



Here comes this **soft brush³** that is my alternative to the airbrush. It just gives you a lot more control as you have a hard and soft edge here, so you can actually paint with it.

Just as the watercolor brush, it's very good to add some occlusion shadows, and works especially well for cylindrical forms - I would definitely suggest trying it out for some anatomy sketches, organic plants and this sort of stuff. The hard side is a little bit darker than the soft one if you press hard enough.

If you have tilt support in your tablet, you can easily place the sharp edge on the top and left, and change the brush angle to 180° to get bottom and right ones. With no tilt support, you can still use this brush rotating your canvas with shift+MMB, or by changing the angle of the brush.

With this brush, I often needed to draw twice in places where two forms connect. and get the occlusion shadow on both of them. So here is **another brush** that allows you to do it in a single stroke. Just try it in anatomy on bent elbows and knees.

³ The brush tip comes from [Rakurri brush pack](#). Many thanks for letting me use it here.

Messy brushes



Group of brushes that change its colour in every stamp instead of every stroke -those may feel a bit hard to control at first, but they can be used to create a very good base for your drawing.

Painting on the top of a freshly blocked canvas, you can use low opacity to create a non-rendered look. These not rendered parts of your painting look quite well in the background or in a painting you abandoned in the beginning phase.

I like to use them to cover texture brushes with them, when some areas begin to draw too much attention.

This type of brush is inspired by Aaron Griffin ones that you can see in his [time lapse video](#).

Smudge brushes

The first **smudge brush** is my open-source implementation of Corel Painter's dry brush used by Sinix in his [painting like a sculptor tutorial](#). I'm aware, that at first, its dynamic seems very counterintuitive, but I recommend giving it some time and effort. You can use Sinix tutorials to help yourself with learning them.

After a short time, the brush loses its ability to paint and starts blurring what's underneath them. Use short strokes to block, and long ones to merge different planes.

It can be used for blurring and smearing, but there is a more **specific brush** for that. You can't really use it for the actual painting, but it should work well in creating patterned transitions without getting so blurred at the end.

The **third one** from the group is the one I like the most, as it's actually meant for painting. If you're blocking the area, you just need to press quite hard. It wouldn't be that easy to achieve precise strokes with it, but you should be able to get some expressive color sketches. Remember about the ability to adjust the pattern scale.





Pattern brushes

Brushes with a pattern - they shouldn't be used for blocking. Don't use them, when adding new elements to your painting - rather to blend shapes with similar colors and finish places with color and shapes already blocked.

This **grainy brush** leaves a certain amount of noise depending on pressure, so you can get some dithering effect when merging color groups

Second one has a very strong pattern, and paints in a chosen color, and the one complementary to it. You can use it just like that, or change the blending mode

to 'overlay' or 'color' to mess your colors a little bit. **The third** brush from this pattern group is similar to the noise brush, though the pattern is quite different.

There's also this **variant of usual brush** with canvas texture, that gives this look of children illustration. It has its one side less opaque than the other- use it first for a smoother transition.

Move brush

Ramon Miranda brush that I loved⁴. You can use it in any phase of your drawing to drag and drop whole elements of the picture.

You can [download](#) the rest of the set, and watch the [tutorial video](#). It can be used to fix the composition by moving big chunks of a painting without losing details.

You can also use it to smoothen the edges (the brush is very sharp) and just as a visual effect - see hair in a portrait above.



⁴ I guess its Ramon's open-source implementation of Jama Jurabaev brush, that you could know

Default krita brushes



There are some presets from the default krita set that got into the set. I've decided to include them, as I use it quite a lot, and want to recommend it to be used with the rest of the brushes.

The **shape brush** is very useful not only for blocking the shapes but also for creating some sharp edges, particle effects, lettering, drawing stylized ropes and lines.

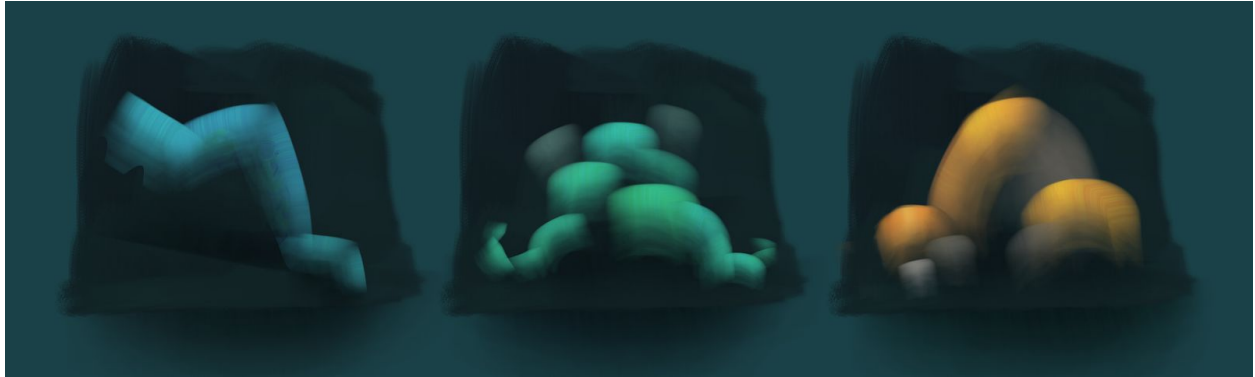
And there's also this **blur brush** which is quite dangerous to use when you don't know which things to blur, but sometimes it's a bit easier to use it, instead of the gaussian blur filter.

Additional tips

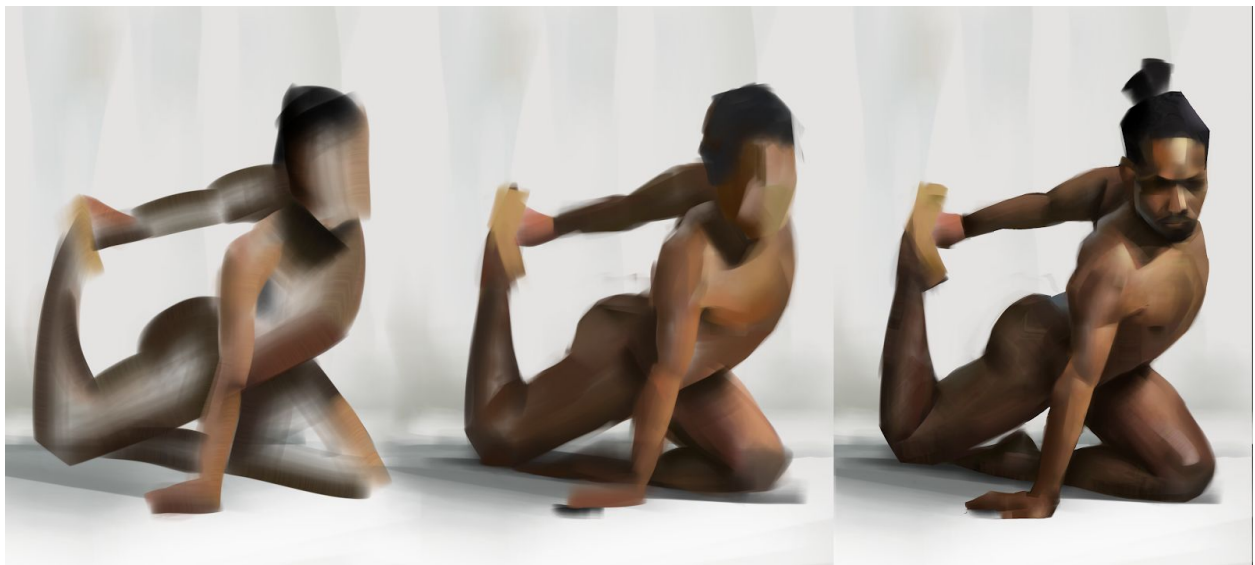
- This set is meant to be used mainly for digital painting, without lineart. Starting with color instead of grayscale also gives some advantages. You can still use them as you want, but you may lose some of the features.
- Use shift to change the brush size between strokes and control to get the color from canvas. Color shift features of the core brushes allows lots of blending and getting new colors by color picking.
- All of the core brushes are meant to be used both for drawing and erasing. It may be a good idea to switch default (E) shortcut of erase mode to something even closer to control and shift.
- Most of my brushes can be used both for getting the right shape and changing color inside the shape to get the form right. Use alpha blocking feature (global or layer-only) to determine if you are currently dealing with form or shape. Switch it off, while adding something to the shape and switch erase mode on, while subtracting from the shape. While drawing in the shape, keep your alpha blocked.
- If you want to pick those brushes with Right Mouse Button (which I recommend) make sure to increase the amount of displayed brushes to **26** at least. To do this, go to Settings -> Configure Krita -> General -> Miscellaneous -> Number of Palette Presets.
- You may find it more comfortable to use color selector as a pop-up instead of docker (Shift+i). You don't need to move your hand so much every time you change the color. The default shortcut is quite hard to get on the keyboard, so I recommend to search for "show color selector" in Settings -> configure krita -> Keyboard shortcuts and change it to something close to your non-dominant hand.

Appendix - example usage of some brushes

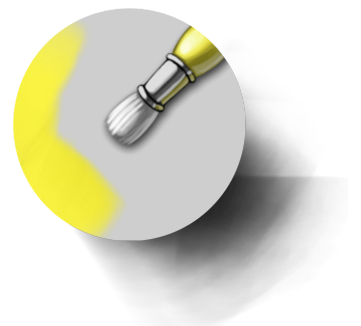
The examples in the manual were included to try to present how I use the set. You can try to learn from them, but keep in mind that they are by no means any valid form of a tutorial to painting.

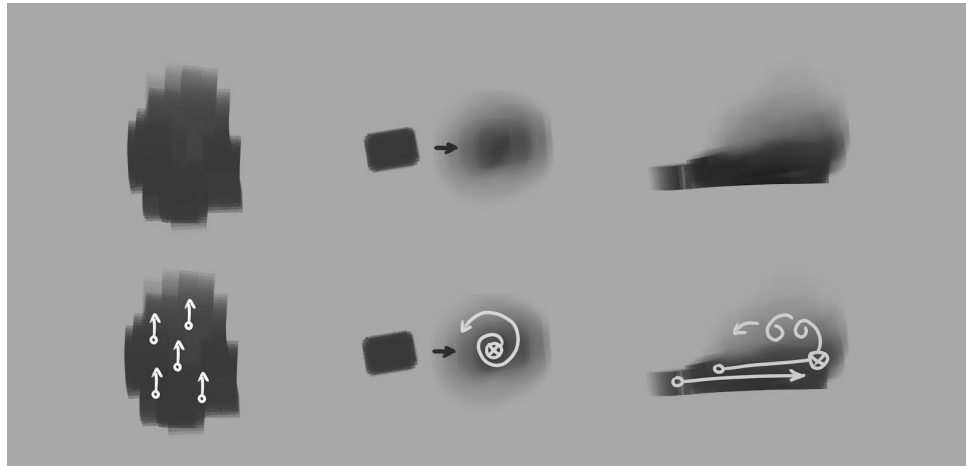


Getting easy cylinder shapes in a single stroke - especially useful as you can easily block them at a very early stage.

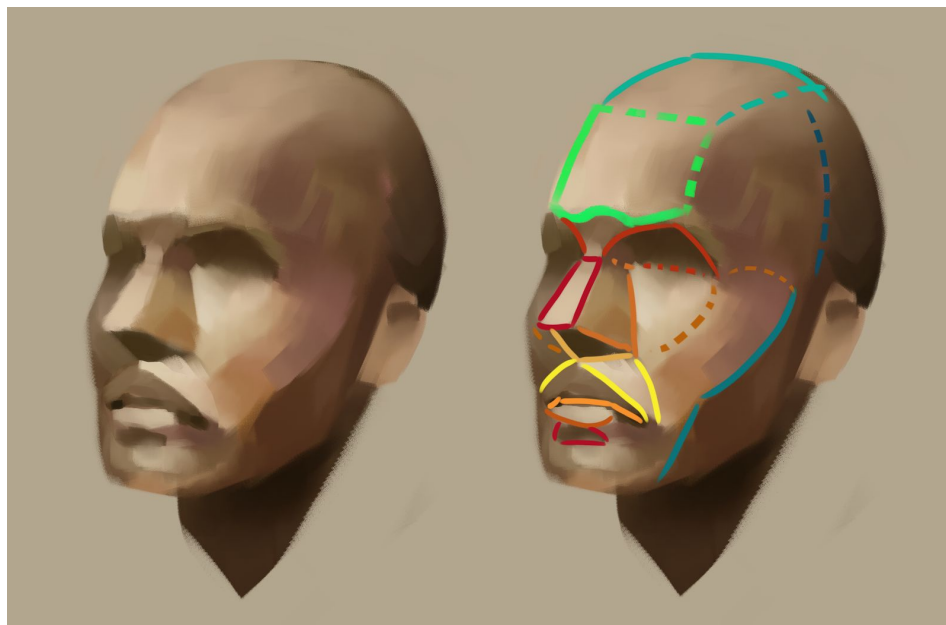


Useful in anatomy too, considering most shapes in the human body are cylindrical. This brush can be used even for sketching, to make a form look 3D very early on. Then, it can be finished off by filling the gaps underneath. This brush was also used in the background, and for the contact shadows. Dual brush can be used on dark form intersections like bent knees.

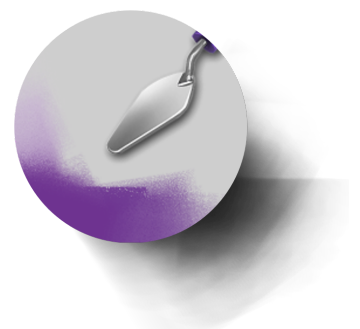




Presentation of getting sharp, blurred, and soft edges.



Dry brushes can be used both to block and merge the planes of any object. You can use short strokes to paint the planes separately with one colour each, depending on the position of the light source. As many of them merge smoothly, with colors changing between the (dashed lines) you can use longer strokes to make those transitions only when they are needed - note that many planes still need to have sharp transitions (solid lines).





Using the brush in color blending mode to achieve some randomized colorful splats. Works well on colourful images.

